

Hal Leonard Guitar

**RECORDED
VERSIONS**
With Notes & Tab

CHUCK BERRY



Hal Leonard Guitar

RECORDED VERSIONS

With Notes & Tab

CHUCK BERRY

Transcription Arrangements by Fred Sokolow

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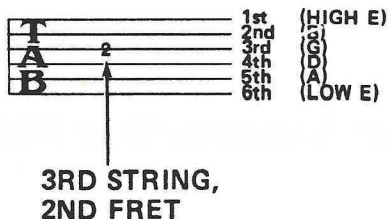
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PLAYING GUIDE

The songs in this collection include the vocal line, lyrics, chords, second guitar part, and transcribed guitar solo. In addition, a line of tablature is given directly below the notated guitar part to indicate where the notes are to be played. In the tablature example below, each line represents a single string beginning with the top line 1st string down to the bottom line 6th string. Numbers placed on the lines give the fret number.

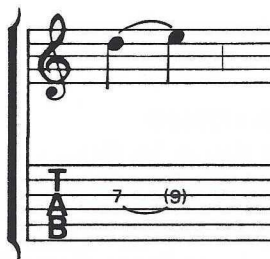


NOTATION

There are several types of symbols found in the solos and second guitar parts which represent various playing techniques. The following is an explanation of their meaning.

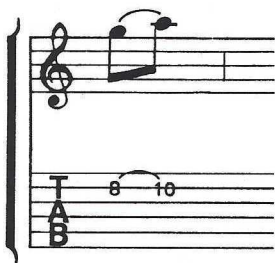
Choke — A slur mark below a number means that a lower note is fretted and choked or stretched up to the notated pitch. Place your finger on the fret indicated by the first number in the TAB line. Bend up to the pitch of the connected number to the right.

Example: play 7th fret, 3rd string D, bend up to E

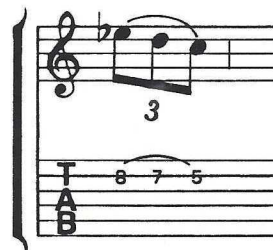


Hammer-on and pull off — The slur mark is used to indicate a hammer-on or pull-off.

Example: play 8th fret, 2nd string G, hammer-on to 10th fret, 2nd string A



Example: play 8th fret, 3rd string Eb, pull off to 7th fret D, then to 5th fret C



Slide—There are four possible slides. The type of slide depends on the location and direction of the line to the notehead. Slide up to the note or down to the note by one fret when the line precedes the note. A line following the note indicates a slide up or down after the note has been played.

Example: play 11th fret, 2nd string
A \sharp and slide down to
10th fret A



Example: play 9th fret, 2nd string
A \flat and slide up to 10th
fret A



The slide after a note has been played does not end on a specific pitch. Begin lifting your finger after sliding two frets so that the string is eventually muted.

Example: play 12th fret, 3rd string
G and slide up

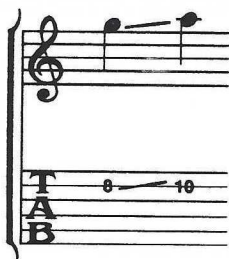


Example: play 12th fret, 3rd string
G and slide down

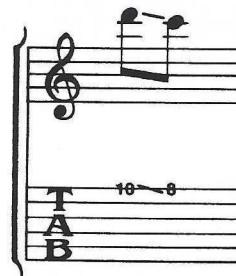


Slide to a specific note — A line connecting two notes indicates a slide from the first to the second note.

Example: play 8th fret, 2nd string
G and slide up to 10th
fret A



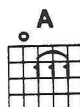
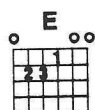
Example: play 10th fret, 1st string
D and slide down to 8th
fret C



Chuck Berry is, without a doubt, the most influential and imitated rock guitarist. His hit songs of the late '50s and early '60s not only defined rock guitar, they defined early rock and roll music itself . . . its form and content. Rock then was (and is) especially for teenagers, because of its frantic energy and the subject matter of its lyrics. Berry was the first to chronicle and glorify the main teenage preoccupations: Dancing at the rock show (there were no sitting-down "rock concerts" then) . . . boy chasing girl (often at the dance) . . . cruising in the automobile . . . struggling through another school day, or another day of menial labor.

RHYTHM

Berry created his trademark rhythm guitar sound based on an old guitar boogie pattern. He took his cue from players like Big Bill Broonzy, Lightnin' Hopkins and John Lee Hooker, who imitated the boogie-woogie pianist's left hand by playing these two-string patterns over the first position E and A chords:



Each variation alternates the root of the chord with the fifth and sixth (and sometimes the flat seventh), creating a boogie-woogie bass pattern. Berry made these patterns moveable by basing them on the "barred E" and "barred A" chord formations:

C

"barred E" formation

OR

C

F

"barred A" formation

OR

F

It's quite a left-hand stretch up to those sixths and flatted sevenths (Berry has big hands!), so these moveable barred chords are abbreviated: They become the two- or three-string chord fragments shown above. The "pinkie" stretches up to the sixths and flat sevenths. Sometimes the pattern that includes the flat seventh is played on the lower two strings only (e.g. use only the 6th and 5th strings to play the second C pattern above).

Here's another way to solve the "big stretch" problem (see its use in THE PROMISED LAND). The basic bar position is now a chord:

F7

OR

F

Berry uses this boogie-woogie pattern on shuffle beat tunes like **ALMOST GROWN** and on tunes with a straight-four feel like **LITTLE QUEENIE**. Either way, he plays mostly downstrokes with a flatpick. The vast majority of his records feature this backup style. Two notable exceptions are the cut-time tunes, **MABELLENE** and **BEAUTIFUL DELILAH**, which have country-style backup patterns:

MABELLENE
(RHYTHM PATTERN)

BEAUTIFUL DELILAH
(RHYTHM PATTERN)

You won't find a lot of fancy chords in Berry's backup. Besides the bar chords already mentioned, these moveable formations turn up in several tunes:

C

C7

C9

G9

less often:

Dm7

D+

F formation

Sometimes Berry plays a Chicago-style blues lick, using ninth chords like the above **C9** and **G9**. He slides up and down on the three higher strings of the chord formations, like this:

(See **MEMPHIS**, **LET IT ROCK**, **CAROL** and **AROUND AND AROUND** for variations of these ninth licks.)

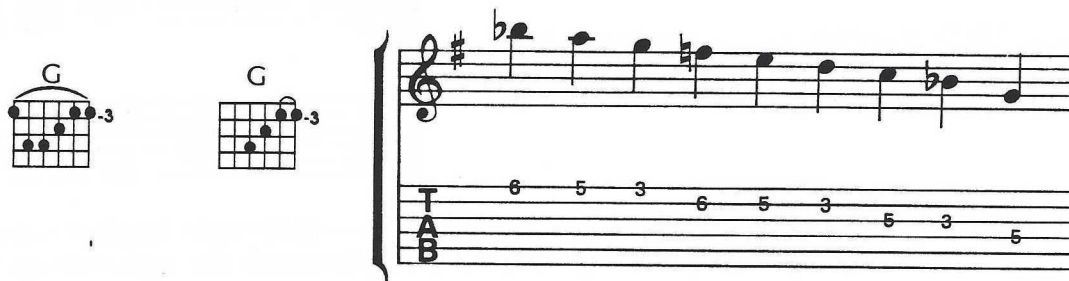
LEAD

Though his poetic lyrics and his driving beat would have made him a star, Berry also came on the scene with a distinctive, searing guitar style. Its double-note bluesy licks plus several trademark riffs make it instantly recognizable. Berry credits Charlie Christian, the first great electric guitar soloist and jazz innovator, and Carl Hogan, guitarist for R & B singer/sax player Louis Jordan, as two main influences on his guitar style. (Louis Jordan's comic and earthy lyrics also affected Berry's writing style.) But one also hears the influence of early bluesmen T-Bone Walker and Muddy Waters in Berry's playing.

Waters had more than a musical effect on Berry; he introduced Berry to Leonard Chess, who signed him and teamed him up with some of the best blues players who ever lived: the great upright bass player/writer Willie Dixon, drummer Fred Below, and Berry's longtime pianist-partner, Johnny Johnson.

Most of Berry's solos are based on the blues fingering position made famous by T-Bone Walker, B.B. King and many other great electric blues guitarists. This blues scale is related to the "barred E" position: You get your left hand "in position" by playing the appropriate "barred E" chord or its equivalent "F formation":

G blues scale

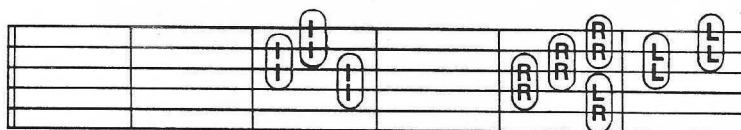


Berry plays this same scale, but he adds a harmony and plays double notes:

G blues scale



Here's a handy way to finger the "double-stops."



The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the tablature is provided, showing fret numbers (3, 9, 9, 5, 9, 5, 9, 3) and a final 4, indicating the fretting for the guitar accompaniment.

Intro to THE PROMISED LAND:

The musical notation for 'The Wind' consists of a single staff in treble clef with a common time signature (C). The melody is written in a key with one flat (B-flat major or D minor). The piece begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a series of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109,

For variations on this theme, see intro to CAROL, LITTLE QUEENIE, JOHNNY B. GOODE, ROLL OVER BEE-THOVEN, LET IT ROCK, SWEET LITTLE ROCK AND ROLLER and BACK IN THE U.S.A.!

[illegible]

The intro to **LITTLE QUEENIE** has a variation in it that is an essential Berry lick — a hammer-on from minor to major third:

Berry adapted a Charlie Christian lick — based on the blues scale — to his style: he plays the same note on two different strings, sliding or choking the lower string to match the higher string. Here are some samples:

from CAROL

two licks from ROLL OVER BEETHOVEN

The musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains two measures of music. The first measure has a whole note chord of F#4, C#5, and F#5. The second measure has a whole note chord of F#4, C#5, and F#5. The bottom staff is a guitar tablature (TAB) with six lines. It contains two measures of music. The first measure has a whole note chord of 14, 10, 10, 10, 10, 10. The second measure has a whole note chord of 14, 10, 10, 10, 10, 10.

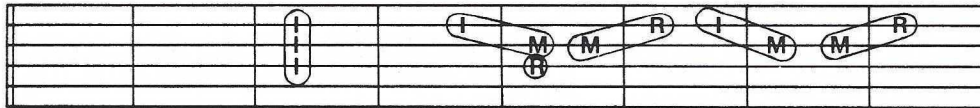
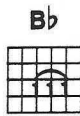
Notice the 1st string/harmony note in the last measure above. The next quote from JOHNNY B. GOODE has a similar 1st string/harmony. The two measures show how you can create the same effect with a slide or a choke:

from JOHNNY B. GOODE

Berry often uses the licks just described — all based on the same blues scale — to mimic his singing; he sings a phrase, then echoes himself with the guitar. Listen to this effect on SCHOOL DAYS, NO PARTICULAR PLACE TO GO and CAROL.

Though the vast majority of Berry's solos are based on the double-note blues scale that springs from the F chord formation, a few solos start from a major chord triad instead, and use a different set of double-stops:

Key of B \flat



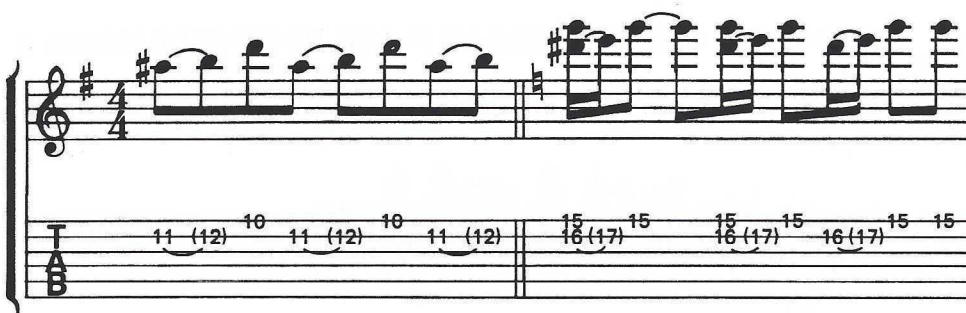
Sample licks



You'll find more samples of this type of playing in the intro to MABELLENE and the beginning of all the solos in THE PROMISED LAND. The intro to NADINE has a similar lick.

Big Bill Broonzy, among other blues players, played a bluesy imitation of a bottleneck lick on the top two strings, usually in the key of E, in which the 1st string is the fifth above the tonic and the 2nd string is stretched from the minor to the major third. Berry makes this a moveable lick in the next two quotes:

from SWEET LITTLE ROCK AND ROLLER from I'M TALKING ABOUT YOU



For more on this lick, see the notes preceding LET IT ROCK.

Berry sometimes plays descending double-stop runs based on the major scale — with an occasional blue note thrown in. These pairs of notes are played on the 1st and 2nd, or 2nd and 3rd strings, and Berry often slides from one double-stop to another. Here are samples from four tunes in this book:

from **THE PROMISED LAND**

from **ALMOST GROWN**

from **NO PARTICULAR PLACE TO GO**

from **GUITAR BOOGIE**

These are riffs Berry used in many tunes. He also has a way of pulling unexpected licks out of a hat . . . just when you think you've figured out his style. For instance:

- The use of a bottleneck in **LET IT ROCK**.
- Soloing with three-string chords (the D formation in **MABELLENE** and the B \flat formation in **THE PROMISED LAND**).
- The interesting use of fourths (yet another double-stop idea) in **SCHOOL DAY** during some of the "answer-back" licks; and again in the intro to **MABELLENE** and toward the end of the second **MABELLENE** solo.
- The difficult "double-choke" in **NO PARTICULAR PLACE TO GO** which imitates a bottleneck lick:

D form.



B \flat form.



- To further embellish the “sliding ninth chord” lick mentioned above, Berry added the 1st string/b7th note to the ninth chord and omitted the 4th string; then he slid this ninth chord up two frets. In this sample, notice that the “slid up two frets D9 chord” is a D6! The *normal* D9 chord resembles a C6. Berry plays bluesy licks by sliding back and forth between the “D6” and “C6” in MEMPHIS; the whole solo is based on this sliding ninth chord lick:

from MEMPHIS

D9

D9 or C6

(1st string/b7th added)

D6

(D9 slid up two frets)

In this quote from *AROUND AND AROUND* (key of B) Berry plays different licks based on the same “sliding ninth chord” concept:

from AROUND AND AROUND

B

All these guitar techniques are within the blues tradition, and Berry is definitely a rhythm and blues player. Most of his songs are variations of the traditional twelve-bar blues pattern.

You'll find many samples of all the above guitar riffs — lead and rhythm — in the transcriptions that follow. They are written in the same key in which they were recorded, (as closely as this transcriber can determine), but if your turntable or tape player puts a song a fret sharper or flatter than what's written here, just move the arrangement up or down a fret as called for; all these solos and backup parts are played with moveable formations.

When two guitars appear on a record, the “lead” guitar is transcribed, whether it's soloing, playing backup licks or punctuating the rhythm with “chop chords” (as in *SWEET LITTLE ROCK AND ROLLER*). The “second guitar” is invariably playing the standard boogie-woogie Berry-style backup.

Here are seventeen classic tunes — and some of the most imitated rock guitar solos of all time.

Fred Skolow

ALMOST GROWN

Note the "descending double-stop" lick halfway through the solo (as mentioned in the *Introduction*).

Words and Music by Chuck Berry

Moderate shuffle beat

D7

(spoken)

(Wo, wo - oh. —) You know I'm al - most grown. (Wo, wo - oh. —)

% G

Yeah'n' I'm do-in' all right in school. —

(2.)
(3.) *(Piano solo)*
(4.)
(5.) —

They ain't said I broke no
Got my - self a lit - tle
Ah, she's real-ly out of this
But I done mar-ried and set - tled

C

rule.
job.

world.
down.

I ain't nev - er been in Dutch. —
I'm gon - na buy me a lit - tle car,

When I take her to a dance, —
Now I real - ly have a ball, —

G

I don't browse a - round too much.
 drive my girl in the park.
 she's got - ta talk a - bout ro - mance.
 so I don't browse a-round at all.

Don't both - er me, leave me a -
 (us) (us)

D G To Coda

lone.
 An - y-way, I'm al - most grown.
 (we)

1., 2., 3., 4. 5. (after 4th verse)

2. I don't run a-round with no mob. — *Guitar Solo*
 3. (Piano solo)
 4. Got my eye on a lit - tle girl. — *G*

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. A 'C' chord symbol is placed above the staff, and a '3' (triple) is placed above the staff.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. A 'G' chord symbol is placed above the staff, and a 'D' chord symbol is placed above the staff. A '3' (triple) is placed above the staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, mostly beamed in pairs. A 'C' chord symbol is placed above the staff, a 'G' chord symbol is placed above the staff, and a 'D7' chord symbol is placed above the staff. A 'D.S. (5th verse) al Coda' instruction is placed above the staff. A '3' (triple) is placed above the staff. The lyrics '5. You know I'm still liv-in' in town..' are written below the staff.

⊕ CODA

Piano solo

G

C

G

D

G

AROUND AND AROUND

The backup lick during the second verse, and the second solo, are derived from the "sliding ninth chord" idea described in the *Introduction*.

Words and Music by Chuck Berry

Bright shuffle beat

1. They say the joint was rock-in',

B

3 3

TAB

2 4 2 2 2 2 4 2 2 2 2 4

9 9 11 11 9

a - go - in' 'round and 'round. _

Yeah, reel - in' and a -

TAB

9 9 11 11 9

E

B

rock - in',

what a cra - zy sound...

Well, they nev - er stopped rock - in'

'til the moon____ went

down.

2. Oh, it sounds so
(3.) sweet, clock,I got - ta take me a chance...
well, the place was packed...Rose out - a my
Front doors was

E **B**

seat, locked, just well, had the to dance. — place was packed.

TAB

F#

Start - ed mov - in' my feet, — well, a - clap-pin' my
When the po - lice knocked, those doors flew

TAB

B **Chorus B**

hands. back. Well the joint start - ed rock-in',
But they kept on a -

TAB

go - in' 'round - and a - round. Yeah, reel - in' and a -

TAB

E **B**

rock-in', what a cra - zy sound.

TAB: 2 2 4 2 2 | 2 2 4 2 2 | 4 4 2 4 4

B: 0 0 0 0 0 | 0 0 0 0 0 | 2 2 2 2 2

F#

A - well, they nev - er stopped rock-in' 'til the moon — went

TAB: 4 4 6 4 4 | 4 4 6 4 4 | 4 4 6 4 4

B: 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

B (Last time, repeat Chorus and fade)

down. (Last time) Oh, they kept on a - *Guitar Solo*

B

TAB: 4 4 6 4 4 | 4 4 6 4 4 | 7 7 8 7

B: 2 2 2 2 2 | 2 2 2 2 2 | 7 7 8 7

E9

TAB: 7 7 8 7 8 7 | 7 7 8 7 8 7 | 7 7 8 7

B: 7 7 8 7 8 7 | 7 7 8 7 8 7 | 7 7 8 7

B F#

B B

E

B F#

B D.S. (3rd verse), repeat chorus and fade

3. Twelve o'

BACK IN THE U.S.A.

Berry wrote the song after a trip to Australia. The list of U.S. cities sounds like a patriotic litany: "Detroit, Chicago, Chattanooga, Baton Rouge." He developed the idea further a few years later in THE PROMISED LAND. And the Beatles used this song for inspiration when they wrote BACK IN THE USSR.

Words and Music by Chuck Berry

Medium Rock
Guitar intro

D

A **D**

TAB: 5 9 9 7 7 9 7 7 9 9 7 7 9 7

D

1. Oh well, oh well, I feel so good to - day.
 3. (Piano Solo)
 5. for a drive - in, search-in' for a cor - ner ca - fé,

TAB: 7 9 9 7 7 9 7 7 9 9 7 7 9 7

G

We just touched ground on an
 where ham - burg - ers siz - zle on an

TAB: 5 9 9 7 7 9 7 7 9 9 7 7 9 7

D

in - ter - nat - 'nal run - way. Jet - pro -
 op - en grill, night and day. Yeah, and a

TAB: 5 7 7 5 5 7 5 7 9 9 7 7 9 7

A **D**

pelled back home_ from o - ver - seas to the U. S. A. _____

juke - box jump-in' with rec - ords like in the U. S. A. _____

D

2. New York, _ Los An - ge - les, oh, _ how I yearned for you._

4. Did _ I miss the sky-scrap - ers, did I miss the long free -

6. Well I'm _ so glad I'm liv - in' _ in the U. S. A. _

G

way? From the De - troit, Chi - ca - go,

Yes, I'm coast of Cal - i - for - nia to the

Yes, I'm so glad I'm

D

Chat - ta - noo - ga, Ba - ton Rouge, - let a -

shores of the Del - a - ware Bay. - You can

liv - in' in the U. S. A. _ An - y -

A **D** To Coda \oplus 1. (to 3rd/4th verses)

lone just to be at my home back in old Saint Lou.
 bet your life I did 'til I got back to the U. S. A.
 thing you want, they got it right here in the U. S. A.

TAB: 7 9 9 7 7 9 7 7 9 9 7 7 9 7 7 9 9 7 7 9 7

Guitar Solo
 2. (to Guitar solo) **D**

TAB: 7 9 9 7 7 9 7 18 18 18 18 12 10 11 12 18 18 18 18 18 12 10 11 12 18 18 18

G

TAB: 18 18 10 12 (13) 18 12 18 10 12 18 12 (13) (12) 18 12 (13) (12) 18 12 (13) (12)

D **A**

TAB: 18 12 (13) (12) 18 12 (13) (12) 18 12 (13) (12) 18 12 (13) (12) 12 18 19 18 12 18 12 18 12

D.S. $\frac{3}{4}$ (5th verse) al Coda

D

A

5. Look-in' hard.

⊕ CODA

D

I'm___ so glad___ I'm liv - in' in the U. S. A.---

Yes, I'm___ so glad___ I'm

fade

D

liv - in' in the U. S. A.---

BEAUTIFUL DELILAH

The countryish cut-time rhythm pattern is similar to that of MABELLENE.

Words and Music by Chuck Berry

Brisk, steady rock beat

$\frac{3}{8}$ C7

Guitar intro

1. Beau - ti - ful De - li -
2. Beau - ti - ful De - li -
3. Beau - ti - ful De - li -

lah, lah, lah, sweet as ap - ple pie, _____
dressed in the lat - est style, _____
bath - in' in the sun, _____ for

al - ways gets a sec - ond look from fel - las pass - ing by, _____
swing - in' like a pen - du - lum, walk - in' down the aisle, _____
au - di - ence of sev - en - teen and no - ticed not a one, _____

Ev - 'ry time — you see her, she's
 Deep ro - man - tic eyes, who
 Lo - cal Ca - sa - no - va

TAB

with a diff - 'rent guy. — Beau - ti - ful — De - li -
 speaks so low — and mild. — May - be she — will set -
 would - n't be — out - done, — let her steal — his heart

TAB

lah, that's the rea - son why —
 tie down a - way, and 'n' mar - ry it, af - ter a - while. } Re - bec - ca don't
 break it, just for fun. —

TAB

F7

'low — me — fool — a - round — with

TAB

you. _____

TAB

You are so tantalizing,

TAB: 3, 10 9 10, 10 9 10, 10 9 10

you ——— just — can't be true. ———

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major, using a capo on the 4th fret. The melody is in the treble clef, and the lyrics are written below the notes. The guitar accompaniment is in the bass clef, featuring a steady eighth-note pattern. The score is divided into three systems, each with a double bar line and repeat signs.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef and the guitar tablature. The melody is in C major, starting with a C-clef and a common time signature. The guitar part is in standard tuning (E-A-D-G-B-E) and uses a mix of chords and single notes. The second system continues the melody and guitar part. The melody is in C major, starting with a C-clef and a common time signature. The guitar part is in standard tuning (E-A-D-G-B-E) and uses a mix of chords and single notes. The score is written in a clear, legible font, with the guitar tablature using numbers 1-12 to indicate fret positions.

The musical score consists of two staves. The top staff is a standard musical staff with a treble clef, showing a melody in G major. It begins with a 'G' chord symbol and includes a 'D.S. (3rd verse) al Coda' instruction. The bottom staff is a guitar tablature line with fret numbers (1-12) and rhythmic markings (8, 10, 11, 12) indicating fingerings and timing.

[illegible]

Repeat and fade

The musical score for the 'Repeat and fade' section consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of chords and single notes, including a half note B-flat, a quarter note A, and a half note G. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a series of chords and single notes, including a half note B-flat, a quarter note A, and a half note G. The section ends with a double bar line and repeat signs.

CAROL

The guitar "answers back" repeating the rhythm (but not the melody) of the vocal line during the verses.
Note the "sliding ninth chord" lick during the Chorus.

Words and Music by Chuck Berry

Bright rock beat
Chorus

C

This block contains the musical notation for the Chorus of the song 'Carol'. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with fret numbers 9, 8, and 10. A 'C' chord symbol is placed above the first measure of the guitar part. The guitar part includes a 'sliding ninth chord' lick, which is a sequence of chords moving up the fretboard.

C

F

Oh, _____ Car - ol, don't

This block contains the musical notation for the Verse of the song 'Carol'. It features a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with fret numbers 18 and 11. A 'C' chord symbol is placed above the first measure of the guitar part, and an 'F' chord symbol is placed above the second measure. The guitar part includes a 'sliding ninth chord' lick, which is a sequence of chords moving up the fretboard.

C

let him steal your heart a - way. — I'm gon-

TAB

G

na learn to dance — if it takes me all — night — and day. —

TAB

C fade C

1. Climb in - to my ma-chine so we can
2. wan - na hear some mu - sic like the

TAB

cruise on — out.
boys are — play'n, I know a hold

TAB

swing - in' lit - tle joint where we can jump and shout. —
tight, pat your foot, don't let him car - ry it a - way.

10 (12) (10) (12)

F

It's not too far back off the high - way not so
Don't let the heat o - ver - come you when they

(10) (12) (10) 8 10 8 10 8 10 10

long play a ride. —
play so loud. —

You park your
Oh, don't the

8 10 8 10 8 10 (11) 8 8 10 (11) 8 10 8 11 8

C

car out in the o - pen, you can walk in a - side. —
mu - sic in - trigue — you when they get a crowd. —

10 (12) 8 8

G

A lit - tle cu - tie takes your hat 'n' you can
If you can't dance, I know you

TAB: 11 (12) 8 10 8 10 (11) 10 8 10 10 8 10 10

thank her, ma'am...
wish you could...

Yeah, ev - 'ry
I got my

TAB: 11 8 8 10 (11) 8 10 8 11 10 8 10 (12) 8

C

time you make the scene you find the joint is jammed...
eyes on you, ba - by, 'cause you dance so good...

TAB: 11 (12) 8 8

Chorus
C

TAB: 11 (12) 8 11 (12) 8 11 (12) 8 11 (12) 8 10 8 9 10 10 9 8 10 8 8 8 8 8 8 8 10

[illegible]

The image shows a musical score for the song "Carols" by The Beatles. It consists of three staves. The top staff is the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, melodic style. The middle staff is the piano accompaniment, also in G major, with a treble clef. It features a simple harmonic accompaniment. The bottom staff is the guitar tablature, with a treble clef and a key signature of one sharp. It includes fret numbers (10, 10, 10) and a barre (indicated by a horizontal line) over the first three frets. The lyrics "Car - ol, don't let him steal your heart a - way." are written below the vocal staff.

C

G

I'm gon - na learn to dance_ if it

TAB

5 3 3

5 3 3

2nd time, repeat Chorus and fade

C

takes me all__ night and day.__

TAB

C F9 C

TAB

TAB

TAB

(to 2nd verse, Chorus,
repeat Chorus and fade)

2. Well, if you

TAB

I'M TALKING ABOUT YOU

The straight-four rhythm pattern is unusual for Berry. His solo starts with the “imitation bottleneck lick” mentioned in LET IT ROCK; it also includes a taste of Berry’s “descending double-stops.”

Words and Music by Chuck Berry

Moderate rock

Moderate Rock

Guitar intro

1. Let me tell you 'bout a
2. Let me tell you 'bout a
3. Let me tell you 'bout a

TAB

3 5 3 5 4 3 5 3 5 (6) 3

The musical score is presented in three staves. The top staff is a vocal melody in treble clef, with lyrics written below it. The middle staff is a piano accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a guitar tablature in treble clef, with fret numbers indicated by numbers on the lines. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure contains a repeat sign (double bar line with two dots) in the piano and guitar parts, and a repeat sign in the vocal part.

Vocal Melody:

girl I know; I met her walk - in' down a up - town street
 girl I know; I tell you now, she looks so good
 girl I know; she's sit - tin' right here by my side.

Piano Accompaniment:

The piano accompaniment consists of chords and a melodic line. The first measure contains the main accompaniment, while the second measure contains a repeat sign.

Guitar Tablature:

The guitar tablature is written in treble clef. The first measure contains the main tablature, while the second measure contains a repeat sign.

She's — so fine, — you know I
 Got so much skill, — such a
 Love - ly in - deed, — that's why I

wish she was mine. — I get shook up ev - 'ry time we meet. —
 beau - ti - ful build, — she ought - a be some - where in Hol - ly - wood. —
 asked her if she'd prom - ise me some - day she would be my bride. —

TAB

Chorus

C7

I'm talk - in' 'bout you. —

No - bod - y but you..
 No - bod - y but you..
 I do mean you..

TAB

F

Come on, — Yeah, I do mean you.
 A - no - bod - y but you. —
 give me a cue, —

TAB

To Coda

1. G

I'm just try'n' to get a mes - sage to you. —

TAB

2. G

so I can get a mes - sage to you.____

TAB

Guitar Solo

C7

TAB

F

TAB

C

TAB

F

C D.S. $\frac{3}{4}$ (3rd verse) al Coda

CODA

G **C7**

Come on 'n' let me get a mes - sage__ through.__

C7 Repeat and fade

JOHNNY B. GOODE

This is one of the most popular rock songs of all time. NASA put a recording of it in a space capsule as THE example of American pop music. Biographers take note: Berry grew up on Goode Street in St. Louis; and he originally wrote "where lived a colored boy," not "country boy."

Words and Music by Chuck Berry

[illegible]

F Bb

Bb

1. Deep down in Lou - 'si - an - a, close to New Or - leans, — way
2. car - ry his gui - tar in a gun - ny sack, — go
3. moth - er told him, "Some-day you will be a man, — and

back up in the woods a - mong the ev - er - greens, — there
sit be - neath the tree by the rail - road — track. — Old
you will be the lead - er of a big ol' — band. —

Eb

stood a log — cab - in made of earth and wood — where
en - gin - eers would see him sit - tin' in miles the shade, — will
Man - y peo - ple com - in' from miles a - round —

Bb

lived a coun - try boy named John - ny B. Goode who
strum - min' with the rhy - thm that the driv - ers made. When
hear you play your mu - sic when the sun go down.

F

nev - er ev - er learned to read or write so well, but he could
peo - ple passed him by day they would stop be and say, lights, say - in',
May - be some day your name - 'll be in lights, say - in'.

Bb

Chorus

play a gui - tar just like a ring - in' a bell. Go! Go!
but that lit - tle coun - try boy could play.

B \flat

Go, — John-ny, go! — Go! — Go, —

TAB: $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ | $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$

E \flat

— John-ny, go! — Go! — Go, — John-ny, go! — Go! —

TAB: | $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ |

B \flat **F**

— Go, — John-ny, go! — Go, —

TAB: $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ | $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ $\frac{8}{8}$

To Coda **B \flat**

1. John-ny B. Goode. — 2. He used to

TAB: | $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ | $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{9}{10}$ $\frac{11}{10}$ $\frac{8}{8}$ |

Guitar Solo

First system of guitar notation. The treble clef staff shows a melodic line in B-flat major, with a key signature change to E-flat major indicated by a flat sign above the staff. The bass clef staff shows the corresponding fretboard positions, including a barre at the 6th fret and a 7th fret bend. The system concludes with a double bar line and a repeat sign.

Second system of guitar notation. The treble clef staff continues the melodic line in E-flat major. The bass clef staff shows fretboard positions, including a 9th fret bend and a 10th fret bend. The system concludes with a double bar line and a repeat sign.

Third system of guitar notation. The treble clef staff continues the melodic line, with a key signature change to F major indicated by a natural sign above the staff. The bass clef staff shows fretboard positions, including a 7th fret bend and a 9th fret bend. The system concludes with a double bar line and a repeat sign.

Fourth system of guitar notation. The treble clef staff continues the melodic line in B-flat major. The bass clef staff shows fretboard positions, including a 9th fret bend and a 10th fret bend. The system concludes with a double bar line and a repeat sign.

Fifth system of guitar notation. The treble clef staff continues the melodic line in B-flat major. The bass clef staff shows fretboard positions, including a 7th fret bend and a 9th fret bend. The system concludes with a double bar line and a repeat sign.

E \flat

B \flat

F

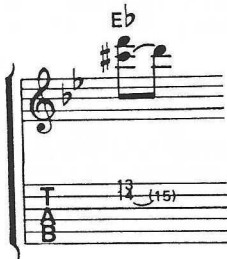
B \flat D.S. $\frac{3}{4}$ (3rd verse) al Coda

His

⊕ CODA **B \flat** **E \flat** **B \flat** **B \flat 7**

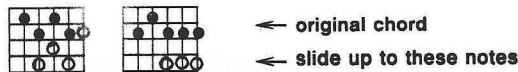
LET IT ROCK

This workingman's tune features a rare bottleneck guitar solo. Berry wears a slide on his ring finger or pinkie so that he can solo as usual when he's not sliding up to the 18th fret for that one bottleneck lick. You can simulate the slide guitar sound (if you don't like bottlenecks) with this lick:



If this reminds you of the bluesy lick in SWEET LITTLE ROCK AND ROLLER, it should; the SWEET LITTLE ROCK AND ROLLER lick (as well as a similar lick in I'M TALKING ABOUT YOU) are imitations of the LET IT ROCK bottleneck lick — a classic slide guitar blues sound.

During the piano solo, Berry plays two "sliding ninth chord licks," one for each ninth chord formation:



Steady, rolling beat

Words and Music by Chuck Berry

1. In the heat_

Guitar intro

of the day, down in Mo-bile, Al - a - bam-a, work-in' on the rail-road with a
 2. in the eve - nin' when the sun is sink-in' low, all day I've been wait-in' for the
 3. ev - 'ry-bod-y's scram-bl-in' and jump-in' a - round, pick-in' up the mon-ey tear-in' the

E \flat

steel__ driv - in' ham-mer, I got - ta get some mon-ey, buy some brand new shoes,_
 whis - tle to blow. A - sit - tin' in a tee-pee built right on the track,
 tee - pee __ down. A fore-man was a - fran-tic, 'bout to go in - sane, _

B \flat

F

try to find some-bod - y take a - way these_ blues._ If she don't love_ me, here I'm
 roll - in' them bones 'til the fore-man come back._ A - pick up our be-long-ings, boys_
 try'n to get the work-ers out the way of the train._ En - gi-neer blow'n the whis-tle

B \flat

To Coda ⊕

sing - in' in the sun; pay - day com - in' when my work is all done.
 scat - ter a - bout; we got a off - sched - ule train com - in', two miles out.
 loud and long; _ can't stop the train, they have to

1. *Piano Solo*
B \flat

E \flat 9

B \flat

F9

B \flat

2. Well, —

2. *Guitar Solo*

B \flat

E \flat 9

B \flat

F

B \flat

D.S. $\frac{3}{8}$ (3rd verse) al Coda

3. Yeah,

⊕ CODA

B \flat

let it roll on. —

Guitar Solo

E \flat 9

fade

LITTLE QUEENIE

This is one of many Berry songs that was *covered* by the Rolling Stones. During the solo, Berry relentlessly churns out the same one-measure lick over and over throughout the chord changes; while playing the IV chord he switches from an F formation to a ninth chord formation, but few notes are changed. Notice the rhythmic variation of the standard backup lick during the chorus.

Words and Music by Chuck Berry

Moderate rock
Guitar intro

The musical score is divided into three systems. The first system is the guitar intro, marked 'Moderate rock' and 'Guitar intro'. It features a repeating one-measure lick over C and F chords. The second system is the verse, starting with the lyrics 'I got lumps in my throat when I saw her com-in' down the aisle...'. The guitar part features a repeating one-measure lick over F and C chords. The third system is the chorus, starting with the lyrics 'I got the wig-gles in my knees when she'. The guitar part features a repeating one-measure lick over C and G chords.

Chords: C, F, G

Lyrics:
I got lumps in my throat when I saw her com-in' down the aisle...
I got the wig-gles in my knees when she

looked at me and sweet - ly smiled. —

1. There_

C

2. Tell me who's the queen, } she is a - gain, } stand-in' o - ver by the rec - ord ma - chine, —

C F C

look - in' like a mod - el on the cov - er of a mag - a - zine..

F

She's — too cute — to be a

C G

C

min - ute o - ver sev - en - teen. —

Mean

while, I's think - in': still think-in':

F

She's in the mood; no, need - n' break it. I got a
If it's a slow song, we'll o - mit it. If it's a

C G

chance; I ought - a take it. If she'll dance, then we can
rock-er, that - 'll get it. And if it's good, she'll ad - mit

C

make it. Come on, Queen-ie, let's shake it.
it. Come on, Queen-ie, let's get with it.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "make it. Come on, Queen-ie, let's shake it. it. Come on, Queen-ie, let's get with it." The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers: 5, 5, 7, 5, 5, 5, 7, 5, 10, 10, 12, 10, 12, 10, 12, 10, 10, 10, 12, 10.

C

Go, go, — go, — lit - tle Queen-ie!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Go, go, — go, — lit - tle Queen-ie!". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers: 12, 10, 10, 12, 8, 10, 12, 10, 10, 12, 8.

F

Go, go, — go, — lit - tle Queen-ie!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Go, go, — go, — lit - tle Queen-ie!". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers: 12, 10, 10, 12, 8, 12, 10, 10, 12, 8, 12, 10, 10, 12, 8.

C

G

Go, go, — go, —

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Go, go, — go, —". The middle staff is a guitar line in treble clef. The bottom staff is a bass line in bass clef with fret numbers: 12, 10, 10, 12, 8, 12, 10, 10, 12, 5, 5, 7, 5, 5, 5, 5.

lit - tle Queen-ie!

2. *Guitar Solo*

TAB

12 10 10 8 10 9 10 9 10 8 10 9 10 8 10 9

The first system of the musical score consists of two staves. The top staff is in treble clef and contains a melody starting with a quarter note G4, followed by eighth notes A4 and B4, and then a quarter note C5. The bottom staff is a guitar tablature line with a 'TAB' label at the beginning. It shows fret numbers 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0. Above the tablature, there are two 'G' chord symbols and one 'C' chord symbol. The system is divided into four measures by vertical bar lines. The first measure contains the initial notes and fret numbers. The subsequent three measures contain percentage signs (%).

The musical score for "The Rose Tree" is presented on two staves. The top staff is in treble clef, featuring a melody with eighth and sixteenth notes, including accidentals (sharps and flats) and a "fade" instruction at the end. The bottom staff is in bass clef, showing a simple accompaniment with whole and half notes, and a "10" marking. The key signature has one sharp (F#), and the time signature is 4/4.

MABELLENE

MABELLENE was Berry's first Chess record and first hit. Berry presented it to Leonard Chess as IDA RED, his variant of a hillbilly tune, with a rockabilly beat. Chess suggested a "bigger beat" and (according to pianist Johnny Johnson) chose the name MABELLENE from a popular hair cream (prior to recording Berry had been a hairstylist).

Notice the distorted guitar sound; Berry was playing a fat hollow-body Gibson ES-350T. Later records featured a clearer sound with reverb added. The country-style backup — root in the bass/chord — fifth in the bass/chord — is also atypical. The opening guitar riff is based on the barred triad pattern mentioned in the *Introduction*.

Words and Music by Chuck Berry,
Russ Fratto and Alan Freed

Brightly **B♭**

The musical score for 'Brightly' is written on a grand staff. The top staff is a treble clef with a key signature of one flat (B♭). The bottom staff is a guitar tablature with six lines. The melody is in 4/4 time. The first staff shows the melody with notes and rests. The second staff shows the guitar tablature with fret numbers and string indicators.

Chorus

Ma - bel - lene, why can't cha be true?

(Repeat previous measure.)

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E \flat

Oh, Ma - bel - lene, why can't cha be

1 1 6 6

B \flat **F**

true? You done start - ed in do - in' the things.

1 1 1 1 1 3

B \flat

— you used to do. — 1. As 3. The

1 3 1 1 1 1

B \flat

(2.) I was mo - ti - vat - in' o - ver the hill, — I
 Cad - il - lac pulled up to the 'hun - dred and four, — the
 mo - tor cooled down, the heat went down, and

1 1

saw Ford that's Ma - bel - lene in a Coupe de Ville; a
got hot I heard would - n't do high - no way mo'. It
The

1

Cad - il - lac a - rol - lin' on a o - pen road. I
done got cloud - y and like a start - ed to rain. I
Cad - il - lac set - tin' like a ton o' lead, a

1

Noth - in'd out - run my V - eight Ford. The
toot - ed my and horn a for the pass - ing lane. The
hun - dred ten, a half a mile a head.

1

Cad - il - lac do - in' a - bout nine - ty five, an' we's
rain - wa - ter blow - in' all un - der my hood, I
Cad - il - lac look-in' like it's set - tin' still and I

1

Chorus

bump - er to bump - er, rol - lin' side to side. —
 knew that was do - in' my mo - tor good. — } Ma - bel -
 caught Ma - bel - lene at the hill.

B \flat

lene, why can't_ cha be true? —

E \flat

Oh, — Ma - bel - lene, — why can't_ cha be

B \flat F

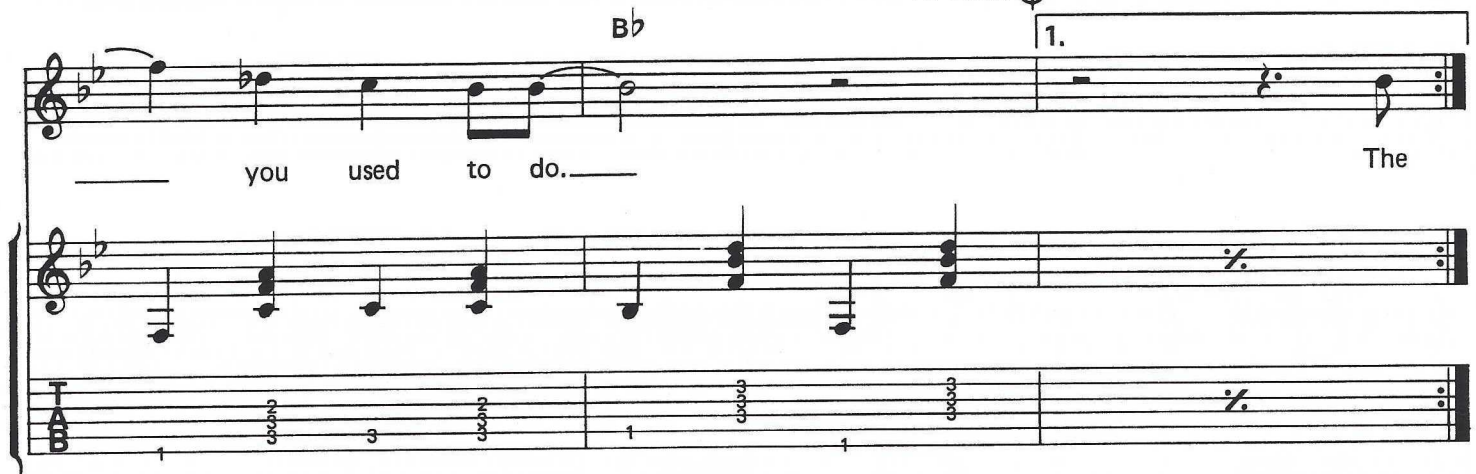
true? — You done start - ed back do - in' the things.

To Coda

1.

you used to do. The

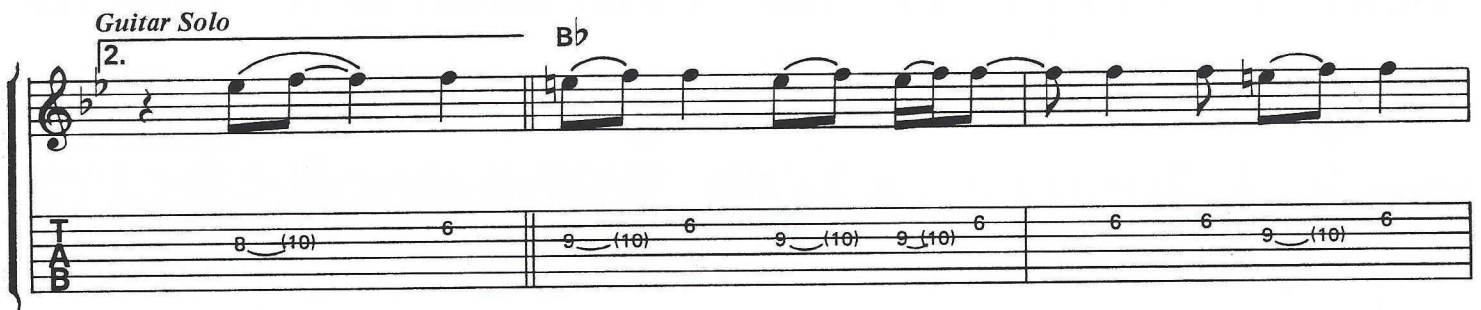
B \flat



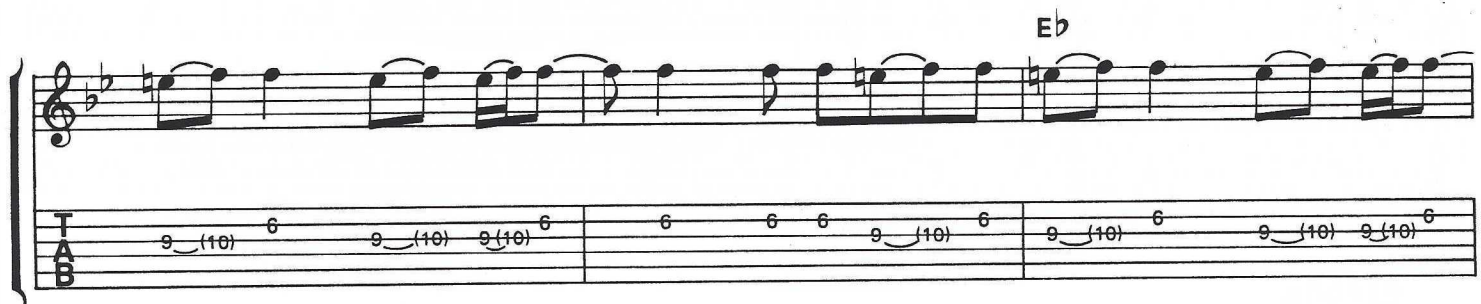
2.

Guitar Solo

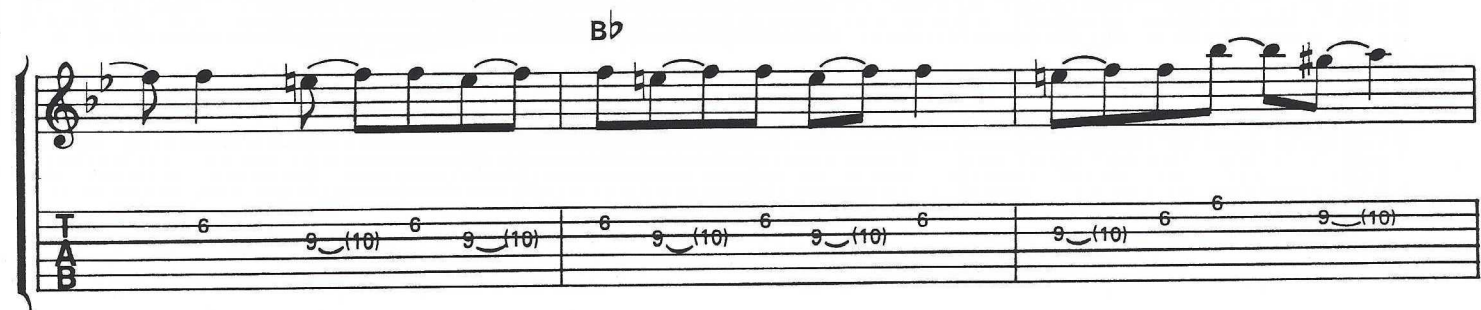
B \flat



E \flat

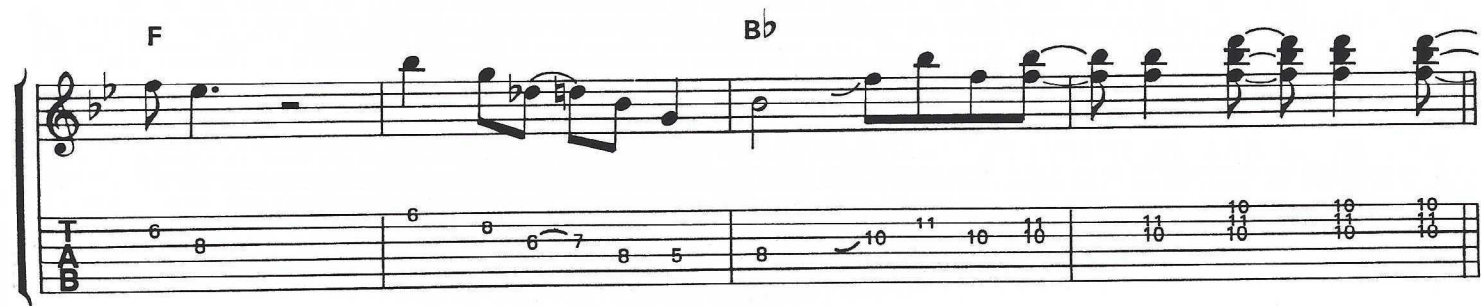


B \flat



F

B \flat



Bb

TAB

Eb Bb

TAB

F Bb **D.S. (Chorus and 3rd verse) al Coda**

Oh, Ma - bel -

TAB

⊕ CODA Bb

TAB

Repeat and fade

TAB

MEMPHIS, TENNESSEE

This simple, two-chord tune has some of Berry's most delightful lyrics. Nearly all the backup licks and soloing are based on the "sliding ninth chord" lick (see *Introduction*).

Words and Music by Chuck Berry

Moderate rock

G Dm G

Dm D

1. Long dis - tance in - for - ma - tion, give me
 2. Help me, in - for - ma - tion, get in
 3. Help me, in - for - ma - tion, more than
 4. Last time I saw Ma - rie, she's

Mem - phis, Ten - nes - see. _____ She's the
 touch with my Ma - rie. _____
 that I can - not add; _____
 wav - ing me good - bye, _____ with

Help on hur - me - ly - find one that home - the who'd I drops par phone - ty me her her tryin' here cheek to from and that

TAB: 12 12 9 11 10 9 8 10

get in touch - with me. She
Mem - phis, Ten nes - see. Her
all the fun we had. But
trick - led from her eye. Ma-

TAB: 10 12 12 12 12 10 10

could not leave her num - ber side, but I know
home is on the south part be cause her mom
we were is pulled on a ly six years old.

TAB: 12 12 12 14 13 15 14 15 17

high who placed the call, 'cause my
In - did for - not ma - tion, a - ridge, gree, and
please,

TAB 15 14 15 15 14 15 14

D
un - cle took the mes sage and he wrote
just - a half part a our hap - py to from home the Mis -
tore a to put me through py to her in Mem -
try

TAB 12 10 9 11 10 9 8

G To Coda
it on the wall.
sis sip pi bridge.
phis, Ten nes - see.
phis, Ten nes - see.

TAB 10 12 11 10 10 3 5

1., 3.
TAB 14 16 15 15 16 15 17 14 16 15 15 15 16 15 17 16

2. (to Guitar solo)


Guitar Solo

First system of guitar notation. Treble clef, key signature of one sharp (F#). Chord symbol **D** is indicated above the staff. The staff contains a melodic line with eighth and quarter notes. Below the staff is a six-line tablature with fret numbers: 15, 15, 17, 16, 12, 10, 10, 12, 8, 12, 10, 12, 10, 9, 12.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line. Below the staff is a six-line tablature with fret numbers: 12, 10, 12, 10, 8, 12, 12, 10, 10, 12, 8, 8, 8, 12, 12.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). Chord symbol **G** is indicated above the staff. The staff contains a melodic line. Below the staff is a six-line tablature with fret numbers: 12, 10, 12, 10, 13, 13, 17, 17, 15, 15, 17, 13, 13, 13, 17, 14, 14, 14, 17.

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). Chord symbols **D** and **G** are indicated above the staff. The staff contains a melodic line. Below the staff is a six-line tablature with fret numbers: 17, 15, 10, 12, 10, 10, 8, 8, 10, 12, 7, 8, 8, 12, 10, 3, 17, 15, 10, 12, 11, 11, 9, 9, 10, 12, 8, 9, 9, 12, 10, 4.

D.S.  (3rd and 4th verses) al Coda

Fifth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line. Below the staff is a six-line tablature with fret numbers: 14, 16, 15, 16, 15, 15, 17, 16, 14, 16, 16, 15, 16, 15, 15, 17, 16.

 CODA

Repeat and fade

Sixth system of guitar notation. Treble clef, key signature of one sharp (F#). Chord symbol **G** is indicated above the staff. The staff contains a melodic line. Below the staff is a six-line tablature with fret numbers: 16, 15, 15, 15, 17, 16, 16, 16, 15, 16, 15, 15, 17, 16.

NO PARTICULAR PLACE TO GO

The song is very similar in structure and sound to SCHOOL DAY; it's a shuffle beat twelve-bar blues with the same "stop-and-go" pattern as SCHOOL DAY: The singer sings a measure *a cappella*, and the band comes in and "answers" him for a measure, with the lead guitar imitating the vocal line.

The first guitar solo includes the "descending double-stops," and features a difficult choking lick in which two strings are stretched while the first string is fretted and held in place. In the second guitar solo the same lick is performed without stretching the strings.

Words and Music by Chuck Berry

Steady shuffle beat

D+ **G**

1. Rid-in' a-long in my au-to-mo - bile,
 2. bile,
 3. go,
 4. —

my ba - by be - side me at the wheel.
 I's anx-ious to tell her the way I feel.
 so we parked way out on the Ko - ko - mo.
 still try - in' to get her belt a - loose.

C

So I stole a kiss at the turn of a mile;
 I told her soft - ly and sin - cere,
 The night was young and the moon was gold,
 All the way home I held a grudge,

TAB 5

G


my cu - ri - os - i - ty run-nin' wild.____
 and she leaned and whis - pered in my ear.____
 so we both de - cid - ed to take a stroll.____
 for the safe - ty belt that would-n't budge.____

TAB 5

D

Cruis - in' and play-in' the ra - di - o,
 Cud - dl - in' more and driv - in' slow,
 Can you im - ag - ine the way I felt;
 Cruis - in' and play-in' the ra - di - o,

TAB 3

To Coda  G

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

with no par - tic - u - lar place to go.
with no par - tic - u - lar place to go.
I could-n't un - fas - ten her safe - ty belt.
with no par - tic - u - lar place to

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

2. Rid - in' a - long in my au - to - mo -
4. Rid - in' a - long in my cal - a - boose,

Guitar Solo

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The staff contains a melody with triplets and a final G note. The lyrics are: "with no par - tic - u - lar place to go. with no par - tic - u - lar place to go. I could-n't un - fas - ten her safe - ty belt. with no par - tic - u - lar place to".

C

TAB

G

TAB

D C

TAB

G

D.S. $\frac{\text{X}}{\text{X}}$ (3rd and 4th verses) al Coda

No par - tic - u - lar place to

TAB

CODA
G

AG *Guitar Solo*

The image shows a musical score for the song "Go" by The Beatles. It includes three staves: a vocal line, a guitar line, and a bass line. The vocal line starts with the word "go." and is followed by a series of notes. The guitar line features a repeating pattern of chords, with some notes marked with a "3" indicating a triplet. The bass line is written in tablature, showing fret numbers (12, 10, 15) and a repeating pattern of notes.

The musical notation for the guitar solo is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, consisting of a series of eighth-note triplets. The first triplet starts on G4, and the subsequent triplets move stepwise up the scale. The second system is a tablature (TAB) for the same solo, showing fret numbers (10, 12, 13, 14, 15, 16, 17, 18, 19, 20) on a six-line staff. The fret numbers correspond to the notes in the melody above.

The musical score for "The Wind" by The Beatles is presented in a single system. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written on a single staff with eighth and sixteenth notes, and a guitar tablature is provided below it. The tablature uses numbers 1-7 to represent frets and 'x' for natural harmonics. The score is divided into two measures by a double bar line. The first measure contains 12 notes, and the second measure contains 12 notes. The key signature and time signature are consistent throughout the piece.

THE PROMISED LAND

The first and second solos start with the "barred triad" pattern mentioned in the *Introduction*, and all three solos contain Berry's "descending double-stop" licks.

What a great poem about an East-to-West Coast journey!

Words and Music by Chuck Berry

Fast rock

left my home in Nor folk, Vir - gin - ia, Cal - i -

2. Right a - way I bought me a through train a tick - et, rid - in'

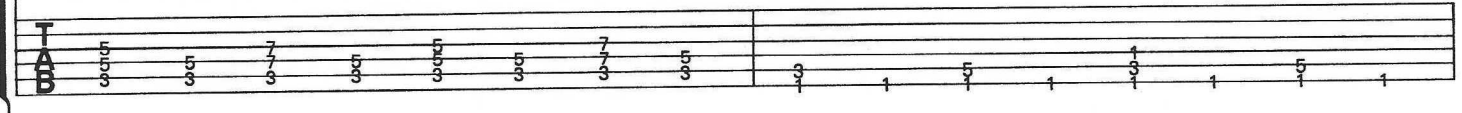
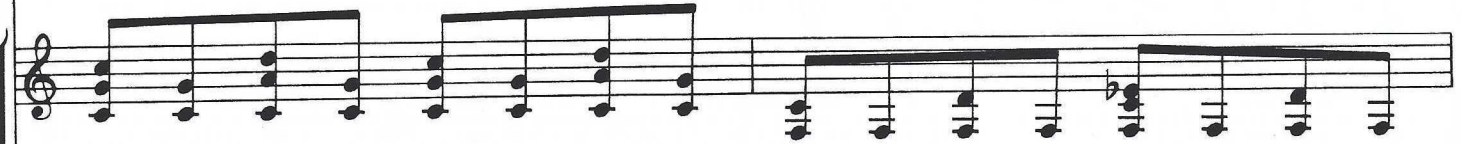
3. Work - in' on a T - bone steak a la car - te, fly - in'

F



for - nia on — my — mind. —
 'cross Mis - sis - sip - pi — clean. —
 o - ver to the Gold - en — State, —

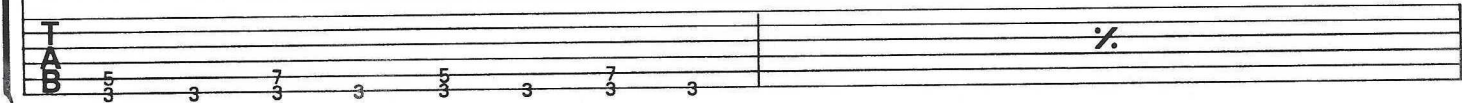
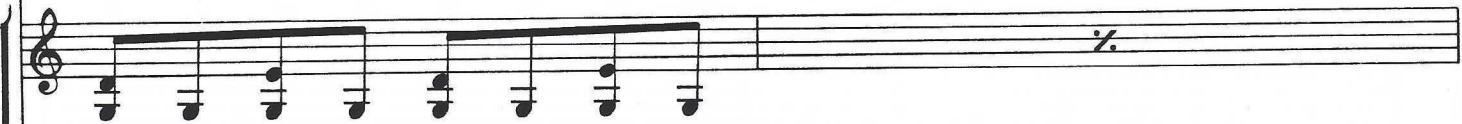
I
 a - when And the



G



strad - dled that Grey - hound and rode — him in - to Ral - eigh and on —
 I was on that Mid - night Fly - er out of Bir - ming - ham, he would
 pi - lot told us in thir - teen min - utes he would

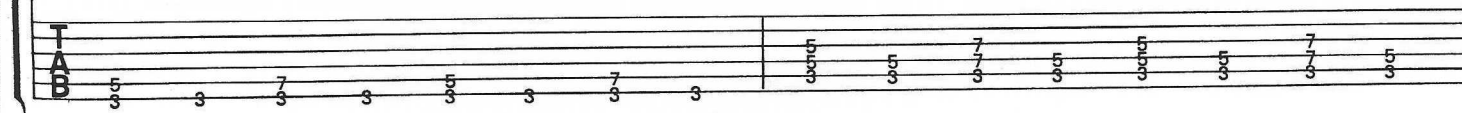


C



— a - cross Car - o - line. —
 smok - in' in - to New Or - leans. —
 set us at the ter - mi - nal gate. —

We
 Some-



stopped at Char-lotte, we by - passed Rock - hill, we
bod y low, help me get out _____ of Lou - 'si - an - a, just
Swing char - i - ot, come _____ down eas - y;

nev - er was a min - ute _____ late. _____ A - we was
help me get to Hous - ton _____ town. _____ There are
tax - i to the ter - mi - nal zone. _____

nine - ty miles out of At - lan - ta by sun - down, roll -
peo - ple miles there who care a lit - tle 'bout me and me
Cut your en - gines and cool _____ your wings and let me

C

they in' out of Geor - gia State. We
make won't let the poor boy down. Los
it to the tel - e - phone.

had mo - tor trou - ble that turned in - to a strug - gle half -
Sure as you're born, they bought me a silk suit; they
An - gel - es, give me Nor folk, Vir - gin - ia, Tide -

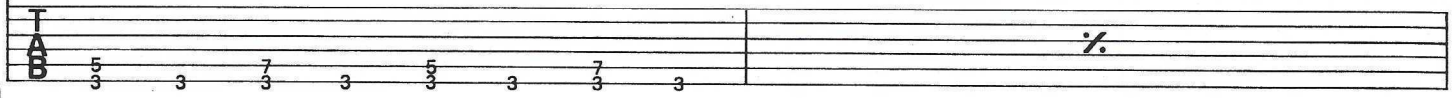
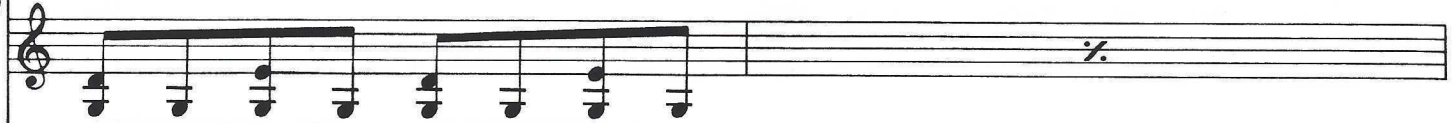
F

way a - cross Al - a - bam', and that 'Hound -
put lug - gage in my hand, and I woke -
wa - ter, four - ten - o - nine. Tell the folks -

G

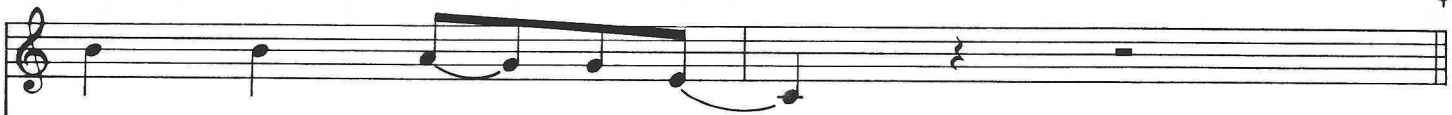


_____ broke down _____ and _____ left _____ us all strand - ed in
 _____ up high _____ o - ver Al - bu quer - que on a
 _____ back home, _____ this is the prom - ised land - call - in' and the

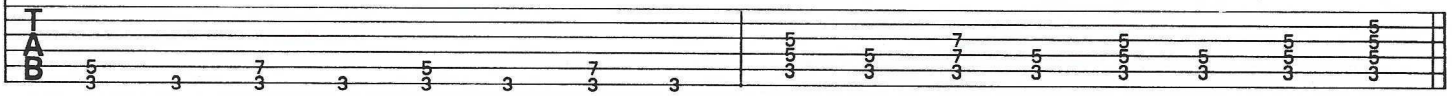
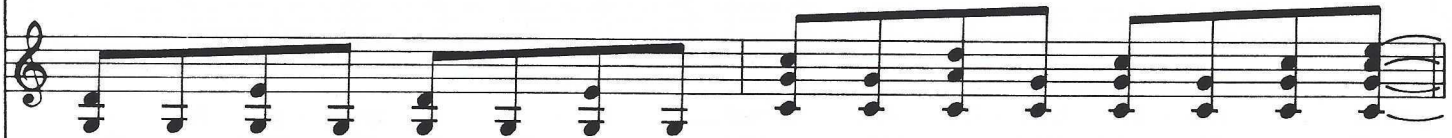
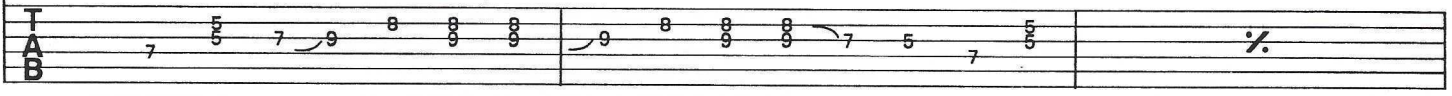
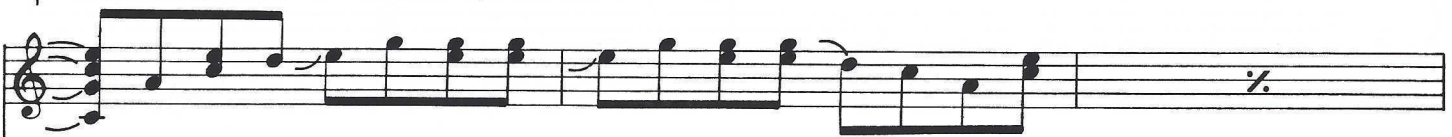


C

To Coda

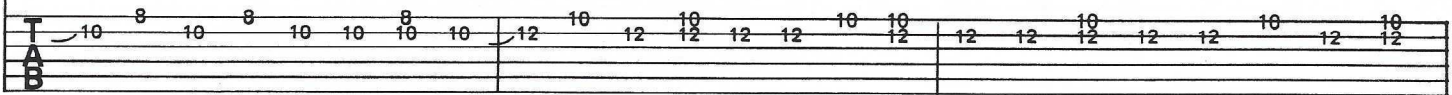


down - town Bir - ming - ham. _____
 jet to the prom - ised land. _____
 poor boy's on _____ the line. _____

1. *Guitar Solo*

F

G



2. 2nd Guitar Solo

The musical score for the 2nd guitar solo is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo is marked with a 'C' time signature, indicating common time. The notation includes various guitar-specific techniques such as bends, vibrato, and double stops. The solo is divided into two measures by a double bar line. The first measure contains a series of eighth and sixteenth notes, while the second measure features a more complex rhythmic pattern with a double bar line and a repeat sign. The solo concludes with a final chord and a double bar line.

G

D.S. $\frac{X}{2}$ (3rd verse)
al Coda

The musical score for guitar is presented on two staves. The top staff is a treble clef staff with a G chord indicated above the first measure. The notation includes a series of eighth notes and a final quarter note. The bottom staff is a tablature staff with fret numbers (12, 10, 12) and a double bar line. The score is divided into three measures by double bar lines, with a repeat sign (X/2) at the end of the first measure.

⊕ CODA
3rd Guitar Solo

8 9 9 9 9 10 9 10

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (B-flat). The melody begins with a half note F (first space) and continues with eighth notes. The bass line is indicated by a 'TAB' (Tapping) symbol and consists of eighth notes, mostly on the 8th fret, with some higher frets (10, 12) in the second measure. The system concludes with a double bar line and a repeat sign.

ROLL OVER, BEETHOVEN

The chordal backup is all rapid downstrokes. Both solos feature the Charlie Christian-style "slide-the-3rd string-up-to-match-the-2nd string" lick (it's also in the MABELLENE solo).

The Beatles are one of many groups that *covered* this hymn to rock and roll.

Words and Music by Chuck Berry

Bright rock
Guitar intro

First system of guitar notation for "Roll Over, Beethoven". It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then a half note A4, and continues with a series of eighth and quarter notes. A "D" chord symbol is placed above the staff. Below the staff is a tablature line with fret numbers: 10, 12, 18, 18, 18, 18, 18, 18, 18, 18, 12, 10, 12, 10, 12, 10, 11, 12.

Second system of guitar notation. The melody continues with eighth and quarter notes. A "(G)" chord symbol is placed above the staff. The tablature line shows fret numbers: 12, 12, 12, 12, 12, 12, 12, 12, 14, 10, 10, 14, 10, 10, 14, 10, 14, 10, 12, 18, 12, 10, 18, 18.

Third system of guitar notation. The melody continues with eighth and quarter notes. A "D" chord symbol is placed above the staff. The tablature line shows fret numbers: 12, 18, 18, 12, 18, 18, 11, 18, 18, 12, 18, 18, 11, 10, 10, 11, 10, 12.

Fourth system of guitar notation. The melody continues with eighth and quarter notes. Chord symbols "A" and "D" are placed above the staff. The tablature line shows fret numbers: (13), 12, 18, 12, 18, 12, 13, 12, 18, 13, 12, 18, 10, 11, 11, 11, 11, 11, 11, 12, 12.

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D G

2. You know my temp-'ra-ture ris-ing, the juke-box blow-in' a fuse._
 (3.) rock-in' pneu-mo-nia I need a shot of rhy-thm and blues._
 (5.) -ly in the morn-in' and I'm giv-ing you my warn-in', don't you._
 (6.) wig-gle like a glow-worm, dance like a spin-ning top._

D G

step on my blue suede shoes. My heart beat-in' rhy-thm and my
 I caught the roll-in' arth-r-i-tis sit-tin'
 She got a Hey, did-dle did-dle, I'm a-zy part-ner, you

D

soul keep a-sing-in' the blues._ A-roll o-
 down at a rhy-thm re-view._ A-roll o-
 play-in' my fid-dle, ain't got no-thin' to lose. Roll o-
 ought a see 'em reel and rock._ Long as

A

D

To Coda

ver, Bee - tho - ven, — tell Tchai - kow - ski the news. —
 ver, Bee - tho - ven, — they're rock - in' in two by two. —
 ver, Bee - tho - ven, — tell Tchai - kow - ski the news. —
 she got a dime, — the mu - sic won't nev - er stop. —

1.

(to 3rd verse)

2.

D

3. I got the
 6. You know she

4. Well, if you feel it 'n' like it,

go get your lov - er, then reel and — rock it; roll it o - ver, then

G7

D

move on up just a tri - fle fur - ther, then reel and rock with

⊕ CODA

D

A - roll o - ver, Bee - tho - ven, - a - roll o - ver Bee -

G7

tho - ven, - a - roll o - ver, Bee - tho - ven, -

D

roll o - ver, Bee - tho - ven. - A - roll o - ver, Bee -

A

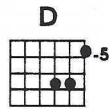
D

D9

tho - ven, dig these rhy - thm and blues. -

SWEET LITTLE ROCK AND ROLLER

While a second guitar pumps out the standard Berry-style boogie-woogie rhythm throughout, Berry sprinkles in various backup licks and rhythmic chop chords. The bluesy lick he plays in the chorus (on the 1st and 2nd strings) appears later in the tune to fill holes between vocal lines during the verses. The rhythm chops are on these chords:



Words and Music by Chuck Berry

[illegible]

1. Nine years old an' sweet as she can be,
 (2.) her eyes when the band began to play,

C

all dressed up like a down - town Christ - mas tree, —
 and the fam - ous sing - ers sang — and bowed a - way. —

TAB

G D

When the danc - in' and hum - min' a rock -
 star per - formed she screamed.

TAB

C G

— roll and mel - o - dy. — She's the
 yelled "hoo - ray." — Ten

TAB

C G

daugh - ter of — a well - re - spect leave - ed man —
 thous - and eyes — were watch - ing him leave the floor. —

TAB

C

who taught her and how to judge and un-der-stand, more!
 Five thous- and tongues- were scream- in', "More, more!"

G D

since she be- came a rock-
 'N' a- bout fif- teen hun- died wait-

C G

'n' roll mu- sic fan.
 in' out- side the door. Sweet.
 Sweet.

Chorus

lit- tle rock and roll - er,
 lit- tle rock and roll - er,
 sweet lit- tle rock and roll -
 sweet lit- tle rock and roll -

C

er,
er,

her dad - dy don't have to scold — her,
sweet lit - tle rock and roll - er,

her

TAB: 11 (12) 10 11 (12) 12 | 11 (12) 10 11 (12) 10 | 11 (12) 12 11 (12) 12 11 (12)

G **D**

part-ner cain't hard - ly hold — her.
sweet lit - tle rock and roll - er,

She nev - er gets an - y old -
sweet lit - tle rock and roll -

TAB: 10 11 (12) 10 | 11 (12) 10 11 (12) 10 | 11 (12) 10 11 (12) 10

C **G** 2nd time, repeat 2nd Chorus and fade

er,
er,

sweet sweet lit - tle rock and roll - er.
lit - tle rock and roll - er.

TAB: 11 (12) 10 11 (12) 10 11 (12) | 11 (12) 10 11 (12) 10 | 11 (12) 10 11 (12) 10

Guitar Solo

TAB: 5 4 3 5 6 3 10 8 | 12 10 12 10 12 10 12 12

The image shows the G major scale on a guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The scale is written in G major, starting on G4. The notes are: G, A, B, C, D, E, F#, G. The bottom staff is a guitar tablature staff with six lines. The fret numbers for the G major scale are: 2, 3, 4, 5, 5, 4, 3, 2. The tablature includes a barre at the 2nd fret for the first two notes (G and A) and a barre at the 3rd fret for the last two notes (E and F#). The scale is written in a single line, starting on the 2nd fret of the 1st string and ending on the 2nd fret of the 1st string.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure is marked with a 'D' above it and contains a single eighth note. The second measure is marked with a 'C' above it and contains a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains two measures of music. The first measure is marked with a 'D' above it and contains a triplet of eighth notes. The second measure is marked with a 'C' above it and contains a triplet of eighth notes. The notation is in a style typical of guitar tablature, with the letters 'D' and 'C' indicating the fret number.

[illegible]

GUITAR BOOGIE

This is a twelve-bar blues; Berry solos for four bars, then plays a repetitious eight-bar “head” with the band. Each four-bar solo features a Berry *idea* ranging from his typical riffs to MARY HAD A LITTLE LAMB and beyond. The ninth chord includes an extra bass note:

By Chuck Berry

Bright shuffle

G

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The melody then continues with a series of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The system ends with a double bar line. Below the staff is a tablature line with the letters 'T' and 'B' on the left. The tablature shows the fret numbers for each note: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

C9

G7

D7

The second system of music continues the piece. It begins with a G7 chord, followed by a melodic line in the treble clef and a bass line in the bass clef. The notation includes a repeat sign and a D7 chord. The guitar tablature below the staff shows the fret numbers for each note.

C9 G C7 G D7

TAB

1. G

TAB

2. G

TAB

3. G

TAB

G

TAB

C7 G7

TAB

Musical notation for the second system of "The Wind" by The Beatles. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Chords D7 and C7 are indicated above the staff. Below the staff is a tablature (TAB) section with six lines, showing fret numbers for each string.

[illegible]

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), F#4 (quarter), and a whole rest. The bottom staff is a bass clef with a 'TAB' label on the left. It contains fret numbers: 10 (quarter), 10 (quarter), 10 (quarter), 7 (quarter), 10 (quarter), 10 (quarter), 8 (quarter), 8 (quarter), and 7 (quarter). The notes are beamed in pairs: (10, 10), (10, 7), (10, 10), (8, 8), and (7, 7).

C7 G7
 Treble staff: F# key signature, common time. Chords: C7, G7.
 TAB staff: Fret numbers for strings 1-6.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The score is divided into measures by vertical bar lines. Above the guitar staff, chord labels are provided for specific measures: D7, C7, G, and C9. The guitar staff contains various musical notations including chords, single notes, and rests. The bass staff contains a continuous line of eighth notes, likely representing a bass line. The overall layout is clean and professional, typical of a music manuscript.

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff begins with a G major chord (G-B-D) and a D7 chord (D-F-A-C), followed by a first ending bracket labeled '1. G'. The tablature staff shows the corresponding fret numbers: 4 for G, 5 for B, 5 for D, and 5 for F. The first ending is marked with a double bar line and a '1.' label.

2. **G**

TAB: 3 3 7 3 5 5 7 5

TAB: 12 12 10 10 10 10 10 10 10 10 10 10 10

3. **G**

TAB: 5 5 5 5 5 5 5 5 5 5 5 5 5

C

TAB: 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 5

Piano Solo

G **D**

TAB: 5 5 7 5 5 5 7 5 12 12 14 12 12 12 14

C **G** **G7**

TAB: 10 10 12 10 10 10 12 14 10 15 13 12 12 12 10 10 10 8 4

(Ring! Ring! Goes The Bell)

The guitar clearly mimics the vocal line during the verses.

D+

1. Up in the morn-in' and out to

(3.) ³ school.____
round,____

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rule...
down...

A - mer - i - can his - t'ry and prac - ti - cal
Close up your books, get out - a your

TAB

C

math;
seat,

you stud - y em' hard, 'n' hop - in' to
down the halls and in - to the

TAB

G

pass...
street...

Work - in' your fin - gers right down to the
Up to the cor - ner and 'round the

TAB

D

bone,
bend,

and the guy be - hind you won't leave you a -
right to the juke joint you go

TAB

G

lone.
in.

2. Ring, ring, goes the
4. Drop the coin right in - to the

G

bell.
slot.

The cook in the lunch - room's read - y to
You've got - ta hear some-thing that's real - ly

sell.
hot.

You're luck-y if you can find a
With the one you love you're mak-in' ro -

C

seat.
mance,

You're for - tu - nate if you have time to
all day long you've been want-in' to

G

eat.
dance.

Back in the class - room, o - pen your
Feel - in' the mu - sic from head to

3 3 3

TAB

D

books.
toe,

Gee, but the teach - er don't know how mean she
'round and 'round and 'round you

3 3 3 3

To Coda

TAB

(to 3rd and 4th verse)

1. G

looks.

3. Soon as three o - clock rolls a -

3 3 3 3

TAB

2.

G

Guitar Solo

go.

3 3 3 3 3 3 3 3

TAB

The first system of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a G4 note. The rhythm is primarily eighth notes, with some groups of three eighth notes beamed together. The notation includes various accidentals (sharps, flats, naturals) and a final double bar line. The tablature below the staff is written on a single line, using numbers 1-5 to indicate fret positions. It corresponds to the notes in the melody above it.

C

3 3 3 3 3 3 3 3 3 3 3 3

TAB

9 9 9 9 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 7 7 7 5 5 5

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The key signature is one sharp (F#), and the time signature is 3/4. The guitar part is written on a single staff, with a capo at the 5th fret. The score includes a guitar staff with chords G and D, and a tablature staff with fret numbers and a capo at the 5th fret. The guitar part features a series of eighth and sixteenth notes, with triplets and a key signature change to one flat (F) for the second half of the piece. The tablature staff shows the corresponding fret numbers for each note, with a capo at the 5th fret. The score is divided into two systems, with the second system starting with a key signature change to one flat (F).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of the piece. The second system contains the third and fourth staves. The third staff is a vocal line with lyrics, and the fourth staff is a guitar accompaniment line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific performance instructions like 'D.S. al Coda'.

CODA

G

go. Hail, hail, rock and

3
roll.

De - liv - er me from the days of old.

C

Long live rock 'n' roll;

the beat of the drums, loud and

G

bold.

Rock, rock, rock 'n' roll;

D

G

the feel-in' is there, bod-y and soul.

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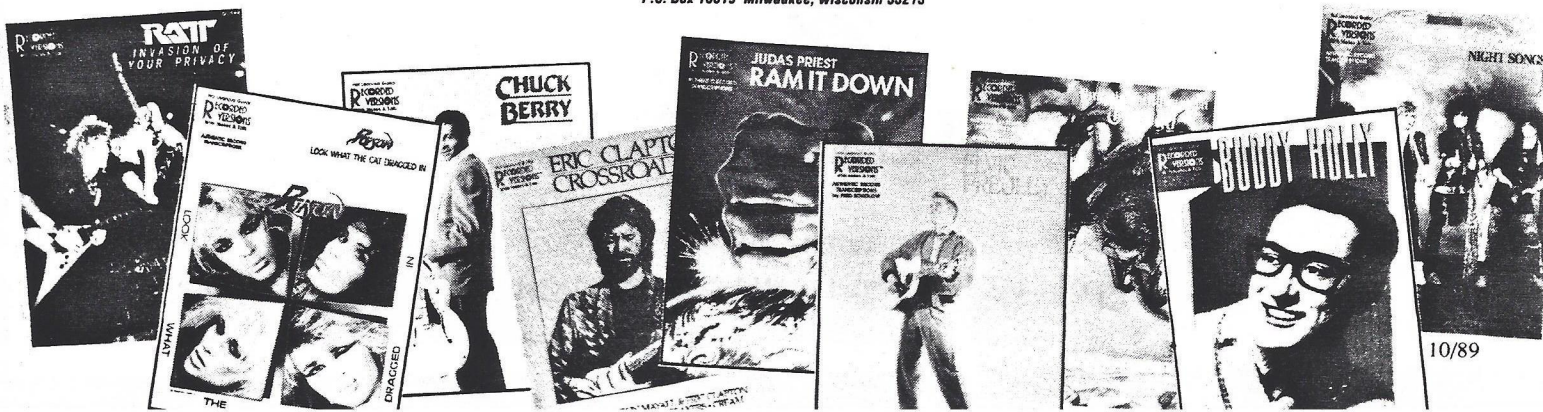
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